

## Summertime, Parte IV

David Lean, Director (1955)

Shaken by their kiss, Jane breaks away from Renato and tells him that she wants to go for a walk alone. She leaves the pensione, but Renato follows her.

“Please leave me alone,” she says.

“It is very difficult,” he says. “Let me take you for a drink.”

“No.”

“There are fireworks tonight.”

“I don’t care.”

Finally, she agrees to spend the evening with him.

We find them at a table in a café, where a man shows them cute mechanical toys: cats, monkeys and a little dog. It seems that Jane has to get the little girl out of her system before she can play the part of a grown woman with Renato.

Jane laughs without restraint, enjoying the toys. Renato looks at her, perhaps wondering if she will be able to have an adult relationship with him.

Next, they go dancing, outside in a piazza, while the residents watch from their windows. Again, the camera captures the Italian clothesline.

Jane notices a dancer who has placed her hand seductively on the back of her partner’s neck. With her gloved hand, Jane gives it a try. She’s doing her best to figure out how to be part of the real life romance that Renato is offering.

And finally they end up in a club where the violinist plays their song, “Summertime in Venice.” Renato begins to hum along and Jane asks if he knows the words.

“Oh, yes,” he replies.

She asks him to sing them and he murmurs the words into her ear.

*"The sun that shines here*

*is the sun of love.*

*Life for you*

*will bloom again, will bloom again."*

They walk to Renato’s house. Jane is barefoot, carrying the pretty red shoes that she purchased that morning.

On his balcony, they watch the fireworks, then kiss. Jane drops the shoes she has been holding.

The fireworks go off, in loud explosions of color. Jane and Renato go inside, one red shoe abandoned on the balcony.

Dawn comes and the lovers stroll through the piazza, holding hands.

As the sun comes up, Renato walks Jane to a gondola, puts her on and they wave goodbye as the music “Summertime in Venice” plays.

Jane floats up the stairs at the pensione. She pushes a red shoe ahead of her along the railing, as if it were a gondola floating on the water.

“Good morning, *signorina*,” says Giovanna.

“Good evening, Giovanna,” murmurs Jane, a little dazed.

“Was it beautiful?” Giovanna asks Jane in Italian.

“Very very beautiful.” Jane also answers in Italian.

Giovanna had greeted Jane with a “good morning,” but she changes it now, understanding that Jane is not starting a new day but finishing her evening. “*Buona notte, signorina.*”

“*Buona notte, Giovanna.*”

In a motor boat, the lovers speed through open water. Renato has his arm tightly around Jane. They both are laughing.

He points to the place where they are headed, “That’s Burano.”

When the motorboat pulls up to the edge of the walkway, they step out with suitcases. So this is to be a getaway! As they walk, Renato tells Jane, “When I was young, they called it ‘*L’isola dove si infrange l’arcobaleno*’.”

“What does that mean?”

“The island where the rainbow fell!”

A sequence of images shows us exactly why the village was called by that name: the houses are painted in bright reds, yellows and greens. The clothes hanging out on the line are even brightly colored.

On their way to their pensione, they stop for a drink of water from a fountain. The life of the village hums all around them: a woman washes clothes at the waterside; a man in a row boat talks to his companions onshore; a vendor stands with his vegetables under a striped canopy; and, in a chair by the water’s edge, a woman is sewing. And, of course, the clothesline watches over everything!

At their pensione, the lovers lean out the windows and gaze happily at one another. Jane is framed perfectly by the foliage around her.

It’s dusk. As the sun sets over the water, the camera pans to a boat pulled up to the shore, and then to the lovers, who are on land. Stretching languorously, Jane watches the sun go down, and Renato, at ease on the grass, is watching her.

It’s morning. A bell chimes, and we see the rooftops of Venice. Renato is sitting at a table in Piazza San Marco.

Here’s the orchestra. The violinist says, “Here she is,” and the band begins to play the film’s theme song. Jane runs past the musicians and into Renato’s arms.

They sit listening to the music, their song. Renato is holding Jane’s hand, caressing it. A flock of birds flies across the piazza and Jane follows their flight with her gaze.

“What are you thinking?”

“I was thinking of the first evening I came here. The first time I saw you. I don’t want to forget any of it. Not a single moment. I don’t think I ever will forget. I’d like to go for a walk. Take me somewhere quiet.”

“I think you’re going to surprise me again.”

She nods in response.

They leave the piazza and walk to a small bridge over the canal.

“Listen, Renato,” Jane says, “I’m leaving today. I have my bags all packed. My train leaves in two hours.”

“I don’t believe you.”

“Well, you have to believe me because it’s true.”

“What have I done?”

“Nothing.”

“I haven’t made you unhappy?” he asks.

“No. It’s the happiest time I’ve had in my whole life. You have to believe that. Please.”

“Why throw it away?”

“Because it’s wrong. Because you and I would only end in nothing.”

“I love you, Jane.”

“You don’t have to say that.”

“I mean it. I will always love you.”

Renato begs Jane to stay for a few more days, but she insists that she’ll leave that afternoon.

She asks him to take her to the ferry station and they set out together. But suddenly he pulls her into his arms and tries to kiss her. She struggles and begs him to stop. He complies and they resume walking.

Reaching the ferry station, they stop for a moment. Jane leans against a pole; Renato goes towards her.

She says, “Let me go by myself.”

“Don’t go. Please,” he begs her

They walk a little. Again, Renato grabs her roughly and turns her toward him, her back against a wall, “Please don’t go!”

He entreats her to let him take her to the station, but she refuses. She cries out, “Oh, Renato!” He kisses her then, passionately and she gives in to it.

But then she breaks away and runs from him. We see her on a gondola. The two lovers look at each other as the gondola pulls away.

Jane is at the train station. She looks down the platform expectantly. But Renato is not there.

Reluctantly, she goes into the train. She finds her compartment, then rushes to the window and leans out of it to look for Renato again. We see her in close-up, tears in her eyes.

The train whistle blows. Jane looks up at the signal: it’s turned green. As the wheels begin to turn, with a sharp release of steam, the train goes into motion. While it chugs along, Jane leans out the window tearfully, searching for Renato.

Suddenly we do see Renato, racing into the station. He has a small package in his hand and, as Jane catches sight of him, he raises it over his head, still running as fast as he can to catch up with the train, which is picking up speed.

Jane runs back through the train car, trying to get closer, and leans out another window.

She stretches out her hand to him, but it’s hopeless. He quickly unwraps the package, takes out the contents and holds it aloft. It’s a white gardenia, just like the one that Jane dropped in the canal that night. Jane smiles and blows him kisses.

As the train pulls away, Jane leans way out of the window as far as she can and stretches out her arm. She waves as if she could touch Renato if she reached far enough. Finally at peace – she’s said her goodbye – she goes back into the train car and gazes at the station and Venice in the distance.

The movie closes with a long shot of the train, steam coming out of the locomotive as it moves down the track alongside the water, taking Jane away from the “mystical, magical miracle” that she found – and left – in Venice.